JOHN ALVEY TURNER'S
MUSICAL MONTHLY

KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY."

"Take you your Instrument, play you the whiles."—Taming of the Shrew.

Vol. V. No. 53 OCTOBER, 1911 PRICE FOURPENCE

PRICE ONE SHILLING AND SIXPENCE NETT.

To my friend F. W. COLLINS Esq. Napier. N.Z.

TURNER'S POPULAR

VAMPING TUTOR

FOR

THE BANJO

AN INSTRUCTION BOOK ILLUSTRATING BY A NOVEL SYSTEM OF DIAGRAMS AND MANY EXAMPLES THE WHOLE ART OF EFFECTIVELY PLAYING ACCOMPANIMENTS IN ALL KEYS. BY ITS AID ANYONE MAY BE SHOWN HOW TO "VAMP" ON THE BANJO EVEN WHERE THERE IS NO PREVIOUS KNOWLEDGE EITHER OF MUSIC OR THE INSTRUMENT.

THE WHOLE WRITTEN COMPILED & ARRANGED BY

HAVELOCK MASON.

AUTHOR OF THE POPULAR TUTORS FOR CLARIONET, PORTUGUESE GUITARRA, BANJURLA, ENGLISH CONCERTINA, AUTOHARP, &c. &c. &c.

ALL RIGHTS SECURED

London
JOHN ALVEY TURNER,
33 BISHOPSGATE STREET, WITHIN, E.C. & 39, OXFORD STREET, W.

CONTENTS.

	PAGE
Reviews of New Music	69
Leger Lines	70
My First Birthday	70
Orchestral Notes	71
Mandoline not Inferior to Violin	71
The Bane of Apathy	72
"Reverie." Banjo Solo	73
"Cecilia" Waltz. Guitar Solo	74
"Hurdy Gurdy" Galop. Two Banjos	76
"Amor Innocente" Romanza. Mandoline and Piano	78
Stage Fright	81
The Open Contest	81
Correspondence	82
Handicaps in American Banjo Notation	82
A New Dictionary for Banjoists	84

Forthcoming Events, Items of Interest, &c., &c.

TURNER'S
One Shilling
TUTOR
FOR THE
FIVE STRING BANJO.

Thoroughly Practical & Comprehensive
AN INFALLIBLE GUIDE TO
THE MASTERY OF THE INSTRUMENT

Containing
RUDIMENTS OF MUSIC FULL INSTRUCTIONS FOR PLAYING
Elementary Exercises
TABLE OF CHORDS AND ACCOMPANIMENTS AND A SELECTION OF
SOLOS.
WITH 2nd BANJO OR PIANOFORTE ACCOMPANIMENTS
The whole Compiled and Arranged by
HERBERT J. ELLIS.

Copyright

London
JOHN ALVEY TURNER,
33 BISHOPSGATE STREET WITHIN (OPPOSITE BY HALL) E.C.
AND 39 OXFORD STREET W.

ONE OF THE MODELS SELECTED FROM

John Alvey Turner's List of

. . . ZITHER BANJOS

Illustrating No. 7.—THE "ARTISTS" ZITHER BANJO.—In the construction of this instrument the main consideration has been to produce the best possible result as regards tone, consistent with a moderate price. Consequently it is quite plain in appearance, but the materials employed and the workmanship combined are all of first class description. The vellum is 8½ inches diameter, is fitted on a cast metal flanged hoop, and the outer shell is of Rosewood. Handsomely grained wood is used for the arm, overlaid with a thick ebony fingerboard.

Price £6 6 0

Fully Illustrated Lists of Zither and Ordinary Banjos sent Gratis and Post Free.

JOHN ALVEY TURNER, 39, OXFORD ST., W., LONDON

Telegraphic Address—"BANJO LONDON. Telephone—6118 CENTRAL

NOW READY.

SWEEP'S INTERMEZZO

(P. Rubens)

Played with the greatest success by

OLLY OAKLEY,

Also the

GHOST'S TWO-STEP

(E. Dunkels)

Played by all the Bands this season, and ideal for Ordinary or Zither Banjo

Fully Positioned and Fingered, and arranged for Banjo and Piano by FRANK MERTON (Conductor, Glasgow B.M.G. Orchestra)

Published by CHAPPELL & CO.

By Post 1/7 each from the

MERTON MUSIC STUDIOS,

206, Sauchiehall Street, GLASGOW.

"THE CADENZA"

(ESTABLISHED 1894)

A Monthly Magazine issued in the exclusive interest of the

MANDOLIN, BANJO AND GUITAR

36 Pages of type matter. 16 pages of New Music.

All issues contain Banjo music in the English notation.

Yearly Subscription, 6/- **Single Copies, 6d.**

IMPORTANT.—A yearly subscription to THE CADENZA brings you new Mandolin, Banjo and Guitar music to the Catalogue value of about £6

Subscriptions can begin with any back number.

WALTER JACOBS' CATALOGUE OF MUSIC FOR

MANDOLIN, BANJO AND GUITAR

Consists of about **1,500** numbers, many of which are published for **1st Mandolin; 2nd Mandolin; 3rd Mandolin; Octave Mandola; Tenor Mandola Mando-cello; Banjo Acc.; Guitar Acc.; Piano Acc.; Banjo Solo; Guitar Solo; Piano Solo; Flute Obligato; 'Cello Obligato; Cornets; Clarinets and all regular Orchestra Instruments.**

The famous L. B. GATCOMB Catalogue of Banjo music is now our sole property and includes "Darkies' Dream," "On the Mill Dam Galop." "Invincible Guard March," "Darkies' Patrol," etc.

FREE Our 48-page Catalogue of Sheet Music, Studies, Collections, etc., for Mandolin, Banjo and Guitar **FREE**

WALTER JACOBS, 167, Tremont Street, Boston, Mass., U.S.A.

FINE BANJO SOLOS

By A. A. FARLAND

"Tripping thro' the Meadow" (B. & P.) ... 1/6 net
"My Old Kentucky Home, and Var." (B. & P.)... 1/6 net
"Alice, where art Thou" (Solo only) ... 1/- net

"PERFECTION" STRINGS for Banjo, Violin and Guitar

Write for Circular, Post Free

ALBERT LYLES,

"Royd House," Dewsbury

The "Holman-Hart" Music Case

REGISTERED No. 540459 MADE IN ENGLAND.

FOR

INSTRUMENTALISTS

Exactly meets the needs of those requiring a support for Music, without the necessity of carrying a bulky stand.

PRICES:

6/6, 9/6, 13/6, 17/6

Of all Music and Fancy Goods Dealers and,

JOHN ALVEY TURNER, 39, Oxford Street, W.

(Wholesale Only) **The "Holman-Hart" Music Case Co.,**

57, HATTON GARDEN, LONDON, E.C.

Zither-Banjo, Banjo, Mandoline and Guitar.

Mr. GEORGE ALEXANDER

Gives High-Class Instruction on the above Instruments, attending Pupils at their Residences, or at any of the following :—

JOHN ALVEY TURNER'S, 39, Oxford Street, W.
CAMMEYER MUSIC CO., 3, Swallow Street, Piccadilly, W.
LONDON COLLEGE OF MUSIC, Great Marlboro' Street, W.
12, Coleherne Road, Earl's Court, S.W.
MUSWELL HILL CONSERVATOIRE OF MUSIC, (The Athæneum), Muswell Hill, N., and the Finchley Branch "Inverewe," Ballards Lane, North Finchley.

— AND AT HIS STUDIOS —

Minerva Road, High Road, East Finchley,

Where all communications should be addressed.

MR. GEORGE ALEXANDER is recognised as one of the most successful teachers in London, giving as he does conscientious and strict attention to those who place themselves under his tuition. He was for many years with Mr. A. D. CAMMEYER, and enjoys his special recommendation.

THE "BESTONE" Banjo Bridge

John Alvey Turner

Has pleasure in introducing to Banjo Players an entire novelty in Banjo Bridges, for which he claims, amongst other advantages,

An enormous increase of tone,
Additional strength, and
No possibility of the string slots chipping or the wood splitting.

These important features are combined in **THE "BESTONE"**

which is simply a specially constructed ordinary looking Banjo Bridge, made from selected materials without any fancy work or ornamental cutting—no extra feet, sound-posts, nor resin-filled borings.

Recognising that the particular purpose of a Banjo Bridge is that of being the medium for conveying the vibrations of the strings to the resonant surface of the Vellum, it has been generally accepted amongst Banjo players that the less wood used in its construction the better the tone will be, and endless experiments have been made and exploited with the purpose of giving the maximum result. We have had Bridges with several feet, Bridges of numberless patterns and ideas to prevent slipping and tipping, Bridges of Ivory, Aluminium, and various kinds of wood,

but it has been left to the inventor of

THE "BESTONE"

to combine the qualities most desired and to produce at a low price a serviceable Bridge which shall be strong and at the same time light, and above all shall give the BEST TONE.

The BEST TONE therefore the BEST ONE

It has been supposed in a large number of cases that because experience has proved that a certain wood possesses the best Bridge-making qualities when applied to the Violin, it must necessarily follow that the same will answer equally well for the Banjo. Consideration, however, with regard to the differences of construction of the two instruments and the method of vibrating the strings, has shown that this idea has been open to grave doubt,

and exhaustive trials have resulted in the employment of a distinctly different wood, which produces the bell-like effect every Banjoist so desires.

Another great fault in the majority of Banjo Bridges is that of splitting—owing to the slots for the strings being cut against the grain.

In the "BESTONE" this is prevented

by the insertion of a thin slip of ivory which not only carries and distributes the pressure of the strings, but adds to the strength of the Bridge, allowing at the same time less wood being used. The increase in power is remarkable, and it is no exaggeration to say that

A "BESTONE" Bridge will double the tone

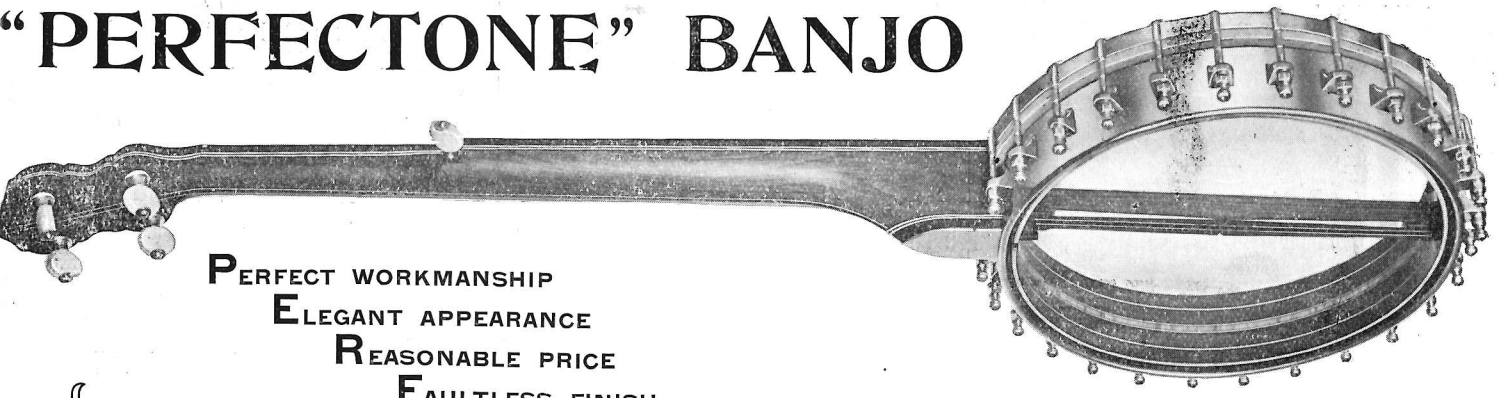
of most Banjos—Zither or Ordinary.

Price **EIGHTPENCE** Each.
Postage One Penny extra.

London:
JOHN ALVEY TURNER,

39, OXFORD STREET, W.

JOHN ALVEY TURNER'S "PERFECTONE" BANJO



PERFECT WORKMANSHIP
ELEGANT APPEARANCE
REASONABLE PRICE
FAULTLESS FINISH
EASY FINGERING
CONSTRUCTIVE ADVANTAGES
TRANSCENDENT TONE
ORIGINAL DESIGN
NOVEL FEATURES
EXCEPTIONAL BRILLIANCY

Distinct qualities combined in this New Model Ordinary Banjo,

PRICE: FOURTEEN GUINEAS

The climax of the Banjo making art applied to the finest and most suitable of materials and producing the

. . . PERFECTION OF TONE . . .

JOHN ALVEY TURNER, 39, OXFORD ST., LONDON, W.

Professional Cards

London

MR. JOE MORLEY,
Banjo,
JOHN ALVEY TURNER'S STUDIOS,
39, Oxford Street, W.

MR. GEO. MORRIS,
Banjo, Zither-Banjo and Mandoline,
148, Grange Road,
BERMONDSEY.
Pupils visited at their own Residence by appointment.

MR. FRED. W. HAWES,
Banjo, Zither-Banjo & Portuguese Guitarra,
17, Highlever Road,
St. Quintin Park, W.

MR. FRANK LINTOTT,
Banjo, Zither-Banjo and Mandoline,
66, Southwark Park Road, S.E.

Mr. CHAS. F. HUNT,

(Conductor of the LADBROKE BANJO ORCHESTRA,)

BANJO INSTRUCTION CLASSES

Elementary, Intermediate and Advanced,

Every WEDNESDAY and FRIDAY EVENING

MODERATE TERMS.

Write for Prospectus:—

160, LADBROKE GROVE, W.

Bexley Heath

MISS STROVER

OF THE

Guildhall School of Music,

SILVER MEDALLIST.

(late Pupil of Madame Waldahoff)

. . Gives Lessons in . .

MANDOLINE, MANDOLA, MANDOCELLO, PIANOFORTE and THEORY OF MUSIC.

Lessons given at Pupil's own Residence

— OR —

BALA VILLA, PICKFORD ROAD,
BEXLEY HEATH, KENT.

Professor of Mandoline, St. Albans School of Music

ALSO VISITS CROYDON WEEKLY

Bath

Mr. R. TARRANT BAILEY,
Banjo, Mandoline, Balalaika, Domra & Piano
32, Park Street.
(Leader of the Bath Banjo Band & Balalaika Orchestra)
Surrounding Districts visited weekly.

Bournemouth.

MR. DE VEKEY,
Banjo Mandoline and Guitar,
1, Stafford Road,
Old Christchurch Road.

—o—

Sole British Agent for the
CELEBRATED "GIBSON" INSTRUMENTS
and Supplies.

Agent for
STANNARD'S "DUO" PUBLICATIONS

Bristol

MISS ELSA LEIGH,
Mandoline, Guitar, Banjo and Balalaika,
24, Cavendish Road,
HENLEAZE.
Weston-super-Mare and surrounding districts visited Weekly.

Dewsbury.

MR. ALBERT LYLES,
Banjo, Mandoline and Guitar,
"Royd House," Halifax Road;
Also visits Leeds, Harrogate, and Huddersfield.

Edinburgh

MR. BENJAMIN CHILTON,
Zither Banjo, Banjo, Mandoline and Guitar
Albert Hall Buildings,
Shandwick Place.

Glasgow.

MR. & MRS. FRANK MERTON,
Banjo, Z-Banjo, Mandoline, Guitar & Piano,
Conductor of the Glasgow Amateur B. M. G. Orchestra
206, Sauchiehall Street.
Also at
EDINBURGH—Mr. BRIGGS, 42, Grindlay Street.

Manchester.

Higham's Instrumental Studio

B. M. & G. Specialist HARRY TARLTON
(18 years with us),
COMPOSER OF HIGHAM MARCH,
DANSE NEGRE, &c.

Banjo, Mandoline, Guitar, Violin, Flute, English Concertina, &c., &c.

Established 1845.

76, BRIDGE STREET.

"CONCERT" PHONO-FIDDLE.
(HOWSON'S INVENTION.)
A New Musical Instrument.
PHONO-FIDDLE
No Phono-Fiddle is genuine without the above Trade Mark.
Rich and mellow, with a round, clear note of wonderful carrying power.
COMPASS OVER THREE OCTAVES.
Played by
G. H. CHIRGWIN, FRED. WILDON, and all other leading Artistes.
MANUFACTURED BY
A. T. HOWSON & CO.,
314 NEW CROSS ROAD, S.E.,
365 KING ST., HAMMERSMITH, W.
Works—NEW CROSS.
G. H. CHIRGWIN writes
Dear Mr. Howson I must say that the last Phono-Fiddle you made for me is the finest one-stringed instrument I have ever played on; it far surpasses anything in that line.
Yours very truly,
G. H. CHIRGWIN.
A graceful instrument for a lady, it being especially adapted for salon and obbligatos.
BEWARE OF WORTHLESS IMITATIONS.

Madame Laura Howson

. . GIVES . .

PHONO-FIDDLE LESSONS

BY APPOINTMENT.

Single Lessons - - - - 5/-

Course of Twelve Lessons - - £2 2s.

. . AT . .

314, New Cross Road, S.E.

Or at—

JOHN ALVEY TURNER'S STUDIOS,
39, OXFORD STREET, LONDON, W.

Just Published. Phono-Fiddle Tutor. By L. E. Howson. 2/- net.

JOHN ALVEY TURNER'S
MUSICAL MONTHLY

KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY.")

"Take you your Instrument, play you the whiles."—Taming of the Shrew.

Vol. V. No. 53 OCTOBER, 1911. PRICE FOURPENCE

CONTENTS.

	PAGE
Reviews of New Music	69
Leger Lines	70
My First Birthday	70
Orchestral Notes	71
Mandoline not Inferior to Violin	71
The Bane of Apathy	72
"Reverie." Banjo Solo	73
"Cecilia" Waltz. Guitar Solo	74
"Hurdy Gurdy" Galop. Two Banjos	76
"Amor Innocente" Romanza. Mandoline and Piano	78
Stage Fright	81
The Open Contest	81
Correspondence	82
Handicaps in American Banjo Notation	82
A New Dictionary for Banjoists	84

Forthcoming Events, Items of Interest, &c., &c.

REVIEWS.

WE have received copies of two arrangements just completed for the publisher for Banjo and Piano, by F. Merton, 206, Sauchiehall Street, Glasgow, the familiar "Sweep's Intermezzo," popularised for the Banjo by Olly Oakley, and "Ghost's Two-Step." During the past few years the former must have been asked for some hundreds of times owing to its particular adaptability for Banjo rendition—besides its attractive melody—and the latter, although not at present so well known, promises to be a favourite amongst Banjoists for the same reasons. The Banjo arrangements are not at all difficult and have fingering marked where required. Mr. Merton is supplying copies at 1/7 each, post free.

From Hawkes and Son we have had "Lancashire Clog" Two-Step with the familiar name of Emile Grimshaw as its composer. Banjoists will join with us in congratulating Mr. Grimshaw on his entry into the wider sphere of the writers for the Pianoforte. He has the faculty for producing melodious work without forcing his effects or wandering into difficulties, and in this instance, as he keeps to his natural style, he will no doubt increase his reputation beyond the circle of the Banjo world. Although no reference is made to the Banjo, to this instrument belongs the credit for its construction, as we believe it was entirely worked out on the Banjo before a Pianoforte setting was thought of.

Turner's Guitar Zither Journal No. 5 is now ready. This is the *sixth* of the series of 1/- books—the first being the Tutor— arranged by Havelock Mason for this instrument, a total of well over 350 melodies in all, and a welcome library at a small cost to the many admirers of this effective instrument. This particular book contains 45 gems of melody by the best known composers and, like the others, is fully fingered and scored.

Mr. PHILIP J. BONE,

Medallist of the Royal Society of Arts.
Gold Medallist International Mandolin Contests, Boulogne.
Medallist and Conductor's Diploma, Rheims.
Conductor of the Luton Mandolin Band
(First Prizes Boulogne & Rheims)

GIVES LESSONS ON . . .

Mandolin, Mandola and Lute,

— AND —

UNDERTAKES THE COACHING OF MANDOLIN BANDS.

LUTON.

Also at . . .

JOHN ALVEY TURNER'S STUDIOS, 39, Oxford St., London, W.

LEGER LINES.

Signor Persichini will be playing at the Apollo Theatre, Vienna, during the whole of October.

✣ ✣ ✣

Mr. D. C. Dounis, the Athenian Mandoline virtuoso, writes us that he is leaving America for Europe about the beginning of October, having many demands for recitals from France and Italy. As he is anxious to visit England it is probable that opportunities may be given us for confirmation of the reports of his masterly skill which have come to hand from so many correspondents.

✣ ✣ ✣

Yet another Mandolinist whose name is familiar—especially as a composer, the writer of "Le Village," "Septette Imitation" and other favorite Concert Solos—Signor Ciociano, informed us that he is returning to England in November. With Signor Persichini also here in December, as we announced last month, the Mandoline ought to have the biggest revival possible.

✣ ✣ ✣

Concert promoters would be well advised to note the names of these artistes when making their arrangements, and we shall be glad to give any assitance in this direction we can, as there is no surer way of sustaining interest amongst players than bringing the best talent to their notice.

✣ ✣ ✣

We are indebted to Mr. D. C. Dounis for an article on the principles of Mandoline playing which he has written especially for "KEYNOTES," with the hope that it will prove of interest to both beginners and advanced students. The first instalment appears in this issue.

✣ ✣ ✣

Olly Oakley's "Humoresks" will be in Barrow-in-Furness for the week commencing October 2nd and at Scarborough the following week.

✣ ✣ ✣

In an article on "Modern Orchestration," which recently appeared in "Musial Opinion," the author writes:—"In order to achieve a Banjo effect, Puccini (the Italian composer), has introduced a curious device into his new opera of 'The Girl of the Golden West.' He interleaves the strings of the Harp with paper, so it is recorded. Why Puccini did not leave his Harp strings alone and boldly adopt the Banjo itself as a useful addition to his orchestral resources it is difficult to imagine. If Banjo 'effects' are requisite, why not bring the Banjo itself into the orchestra?"

The realization of this idea would give a well deserved stimulus to the hopes of the many who know what the Banjo of the present day is capable of doing, those who are striving to break down the barrier of prejudice that still keeps scores of composers from recognising its worth in a true musical sense.

✣ ✣ ✣

Another paragraph noted some little time ago said:—"To the earnest player the musical possibilities of the Banjo have never lessened. Among the German admirers of the humble Banjo is that Master of instrumentation, Dr. Richard Strauss." So there is not much doubt but that we *are* gaining ground in the desired direction.

"MY FIRST BIRTHDAY."

By ELSA LEIGH.

"IS it possible that anyone can remember what happened on their first birthday" readers may ask when they see the above title. Certainly—when it is a literary one. In December I shall be just one year old on the pages of "KEYNOTES," my first article for it having been completed and sent to the Editor on November 29th, which, by a strange coincidence, happened to be my natal day also.

The invitation to start scribbling was quite one of the unexpected chances of life which happen to most people at sometime or other, when through sheer inexperience the trouble is to know how to make the best of them. This was exactly my case, and it seemed impossible to go on after I had completed another attempt at the request of the Editor of a contemporary who, like the gentleman responsible for "KEYNOTES," seemed to think I might do something readable if I tried, while others interested in Banjo, Mandoline and Guitar literature added encouragement later on. In returning thanks to editors and readers generally for their kindly help and interest during the past year, may I say that as an unattached female I have found writing articles much more interesting and profitable than entertaining parish lights to tea, reading novels, or nursing lap dogs more corpulent than myself. Even in this short time it has been amply proved to me that though the teaching profession may be overcrowded, the journalistic field is not, and therefore often wonder why those who sometimes send quite interesting letters to our editors, don't try their hand at writing articles also, since the one is quite as easy as the other once you have sketched out a rough outline of what you want to say. These letters alone are enough to show that these people have what is called "latent talent," which means that it is concealed at the bottom of their minds and wants bringing out,

To get on a journal such as this as a regular or casual contributor, or even to be frequently mentioned in it by means of concert reports, is the very finest advertisement one can have, since it circulates over such a wide area—practically in every part of the civilized world.

We all know what a weary business it often is trying to get a well established and recognized footing in the world of music, even when our efforts do not extend beyond our own locality.

Who knows or who cares anything much about us once the local paper has printed the next day's edition, and unless something quite exceptional happens in matters of social or business influence, they never would trouble to remember a particular name or what it stands for, and so it might go on to the end of the chapter. There never was a truer saying than that which tells us that "God helps those who help themselves," and this is particularly applicable to members of the musical profession, therefore when care is taken to send local concert reports or other items of interest to our Banjo, Mandoline and Guitar journals, which exist to assist all those interested in such matters, one stands a much better chance of being heard of by those whom it is to one's interest to know, and who should be reminded that one exists, for nothing is so easy when this is neglected than to get mixed up with a lot of people who are of absolutely no use whatever, either from a business point of view or anything else.

In conclusion, nothing would interest me more than to see others making the same effort that I have been encouraged to do in the journalistic field during the past twelve months. If they should wonder what style they had better adopt, they cannot go far wrong by being *just themselves*, for to copy any style which is rather foreign to their own nature would be fatal to success, and deprive their work of the stamp of individuality.

ORCHESTRAL NOTES.

LADBROKE GROVE.—The Ladbroke Banjo Orchestra under Mr. Chas. F. Hunt's direction plays for the Sunday League on October 8th at Deptford, and on Oct. 22nd at Camberwell Hippodrome. The Banjo instruction classes which Mr. Hunt features, will be resumed during the first week of October, and new members will be heartily welcomed. The Mandoline Orchestra meets on Thursdays and the Banjo Club on Fridays in each week.

⁘ ⁘ ⁘

The Imperial Mandoline Orchestra resumes rehearsals at 15a, Grafton Street, W. on Tuesday, October 3rd at 4.15, and continues on successive Tuesdays under the conductorship of Mr. Clifford Essex.

THE MANDOLINE NOT INFERIOR OF THE VIOLIN.

A Few Remarks on Mandoline Technics.

By D. C. DOUNIS.

I.—THE LEFT HAND.

TO insure a complete mastery of the Mandoline and to overcome all difficulties, the most necessary is to hold it in such a manner as befits the natural application of the fingers upon the finger-board and the proper guidance of the plectrum. The Mandoline is played *seated*. There are some Mandolinists who play standing, but, to my mind, that is as incorrect as it is for a Pianist to play standing!!

The best way is to cross the legs, or to place the right foot on a foot-stool, the latter is preferable for ladies. In all the positions the hand must be held in a free manner, its wrist being bent back with the palm in a downward direction. The thumb must take its place about the *middle* of the *first* fret, and its tip does not have a direction absolutely upward, but somewhat *toward* the *peg-box*.

Under no consideration must be allowed—(*a*) To bend in—while being placed—the second joint of the first, second, third or fourth fingers, and thus to press upon the strings with the fleshy part of the third joint instead of its tip. (*b*) To lay flatly the palm of the hand against the neck of the instrument; and (*c*) To look at the frets while playing for the sake of finding the notes.

One of the most important things to the Mandolinist is the *absolute* mastery of the positions. The first position forms the foundation as regards fingering of the third, fifth, seventh, ninth, etc., positions. The second one forms the foundation of the fourth, sixth, eighth, etc., positions. In the higher positions, that is, from the sixth position upwards, the tip of the thumb places itself against the rounded portion of the neck.

The best method (introduced by Geminiani), for inducing a normal position of the left hand in the different positions is by fingering the chord:—

F. 1st finger on 1st fret of 1st string.
C. 2nd finger on 3rd fret of 2nd string.
G. 3rd finger on 5th fret of 3rd string.
D. 4th finger on 7th fret of 4th string.

For the study and the complete mastery of the positions, I heartily recommend:—"Exercises in different positions," by L. Abel; The "Scioglidita" I. and II. parts by C. Munier; "Technical Studies," part I. by H. Schradieck; "Special Exercises for the Positions and their Combinations," by Hans Sitt; and "The Violin-technics," parts I. and II., by O. Sevcik.

(to be continued.)

THE BANE OF APATHY.

By A. DE VÉVEY.

THOSE familiar with the condition of things in our little industry from the *inside* know full well that the anchor holding back its best interests—either from an individual or collective point of view—is the apathy of many from whom really the opposite should be expected.

This attitude of drift or contentment not only retards business development in one's own immediate vicinity, but is also more or less responsible for many a beneficial project falling through, simply owing to the lack of interest shown. Not that, in some cases, interest is actually *non est*, but the apparent disinclination on the part of a number to take any initiative, or to show by sending up suggestions or in other ways that interest DOES exist, is the greatest difficulty those helping to mature different schemes have to face.

The Bane of Apathy is ubiquitous, from the getting along-all-right-now teacher, who having brought his band up-to-date by the inclusion of the "deeper voices" is amply content, and though progressive enough in this matter, is seemingly utterly indifferent to the further increased business all round that must result from the successful issues of such projects as "Guilds," "Contests," and similar organizations, to the other extreme teacher whose ideas and methods the Banjo, Mandolin and Guitar public have grown out of years ago, who never subscribes to any trade paper (or mentions their existence to his pupils), is oblivious to the fact that artistic duo playing will revive and sustain the interest of "one time" Mandolinists, or that if a deeper voice is preferred, there is the Tenor Mandola and Mandocello to bring to their notice, and that music in solo form is obtainable for both these instruments.

If a Guitar teacher, he often fails to realise that tuition in the form of reading songs from the Piano copy will sustain the interest for years after the ordinary courses of Guitar tuition are finished.

As a Trans-Atlantic teacher puts it in his "talk" with the Editor last month—

"The duo style simply opens the door that the single note tinkler has closed on him."

This is very true. My own experience has shown me over and over again that pupils who have wearied of the single note style of music, and consequently abandoned their Mandoline studies, have after a demonstration of the duo style, taken it up again with a keenness and enthusiasm not easily dulled.

In England the available *repertoire* of duo music is not nearly that of the States, though of course I cannot say we are entirely without, as issues of some of our British publishers show, the house of Turner having published some exceedingly effective and melodious numbers. But we want more—more—more.

It is really remarkable how, even a much hackneyed melody artistically arranged in the duo style seems in point of stimulated interest to take on a new lease of life.

To illustrate:—While trying through some duo music recently, we came across an arrangement of a certain tune familiar almost to everyone, if not by the title at any rate by the opening few bars.

With a mutual smile it was agreed that we wouldn't bother to try it and it was placed on one side. However, looking at it later, the elaborate nature of the transcription induced us to try it over.

We did, and though a single note rendering of that same piece would have been absolutely devoid of interest to us, the artistic treatment in the duo style—the rippling accompaniment to the sustained melody—movements on the lower strings with the accompaniment in the treble, and various other dainty effects so clothed the air with such additional, almost unsuspected charm, that it will henceforth be included in our Mandolin duo items.

To the average listener, a well rendered melodious duo number, sparkling with dainty effects, is infinitely more pleasing than a piece bristling with technical single notes difficulties. Thus, I might add, that the demonstration of duo playing is the greatest and best advertisement that teachers can have (excepting, of course, combination playing), solos of this character unfolding the possibilities of the Mandolin as being charmingly effective without the aid of any instrument.

If however the help of some other instrument be preferred I would suggest an arrangement for the Mandocello, which if written by one thorougly understanding the instrument would considerably enhance the effect, providing a rich "depth," a setting or background to the solo.

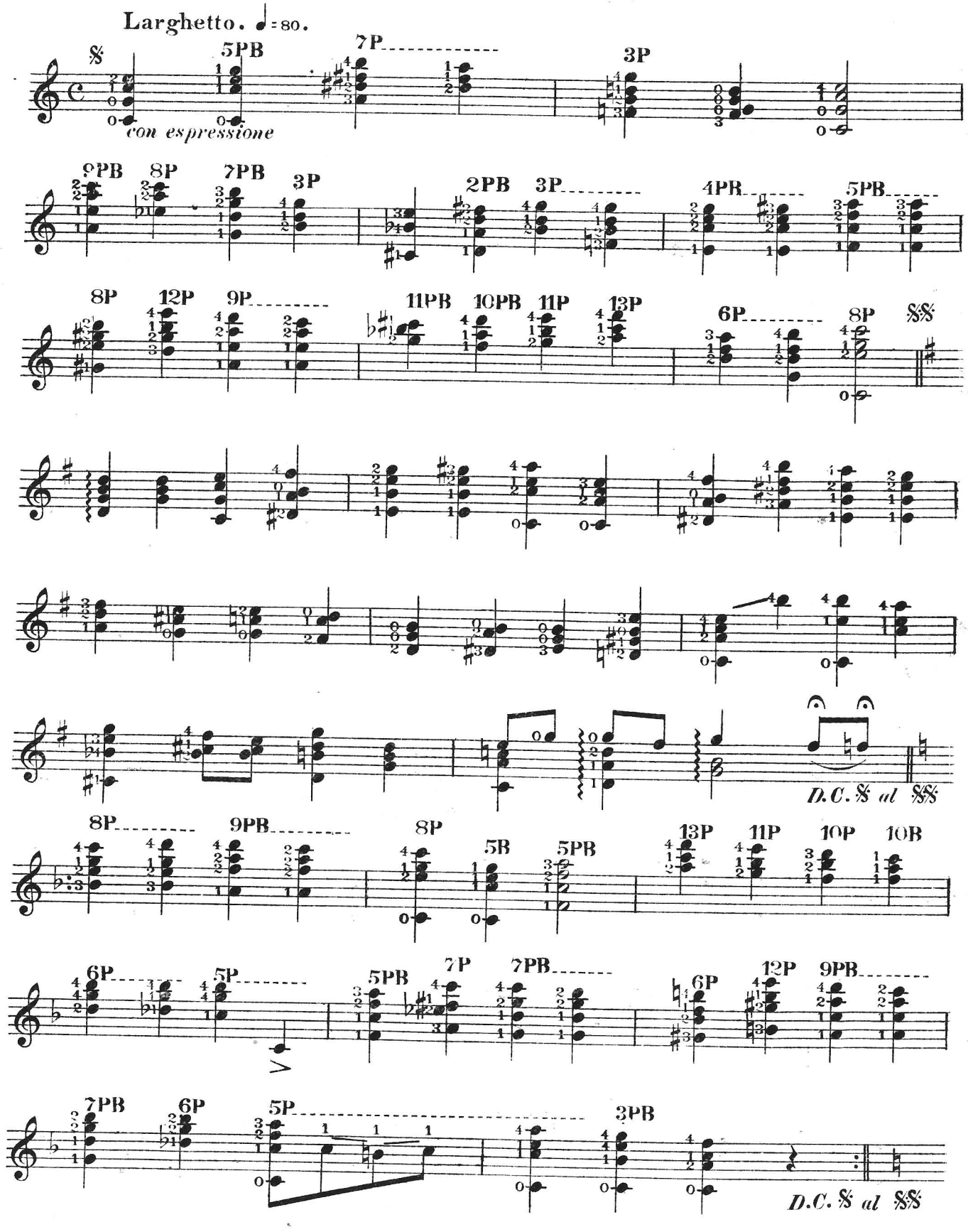
The Bane of Apathy could be applied in a way to all who do not post themselves with all there is to know connected with our instruments, and their literature, the modern Banjo *or* Mandolin orchestrations, the complete families of both, and the latest in the way of duo numbers previously referred to.

Look through all the trade papers as issued, and if anything new in this line comes out write for a copy.

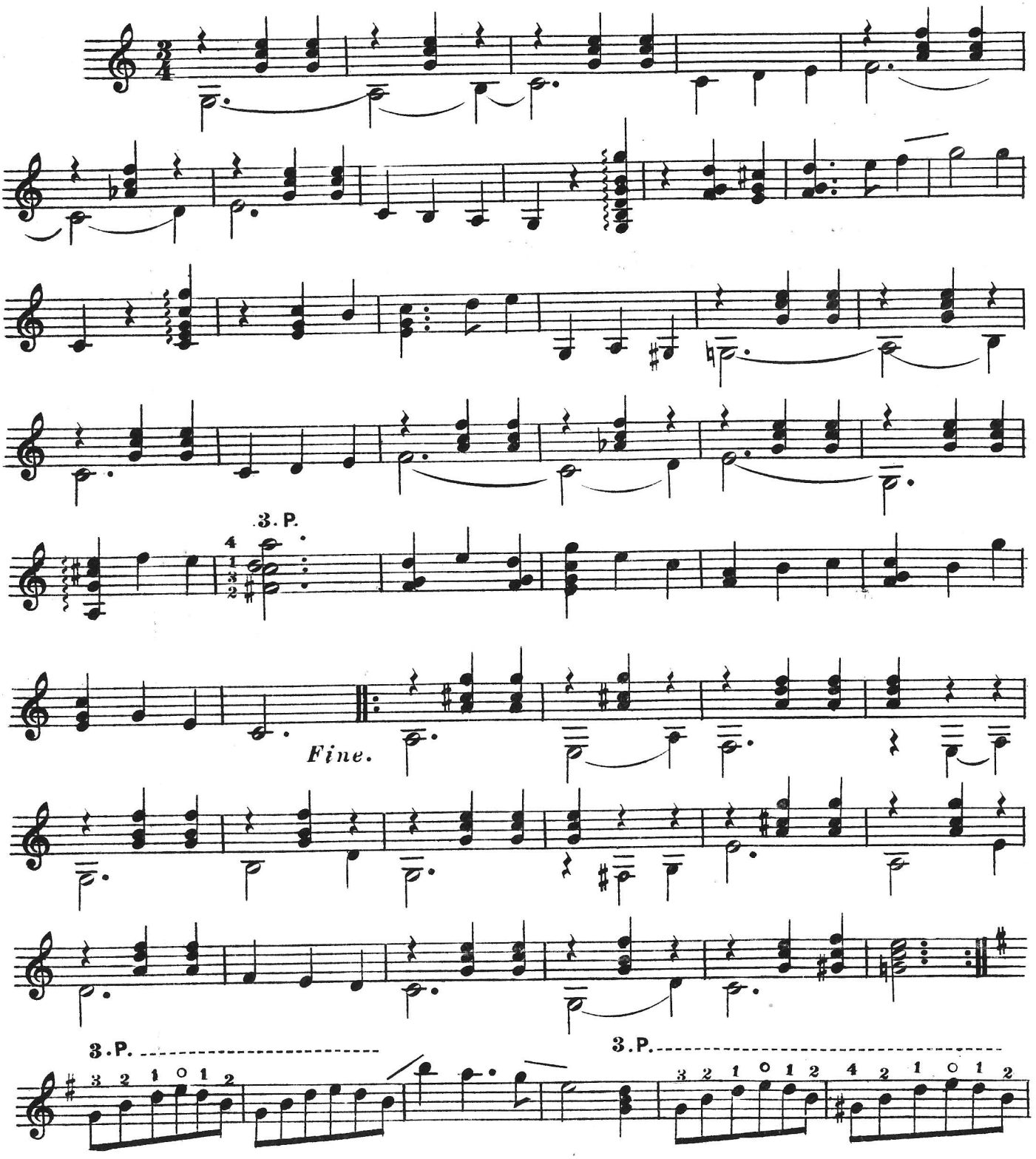
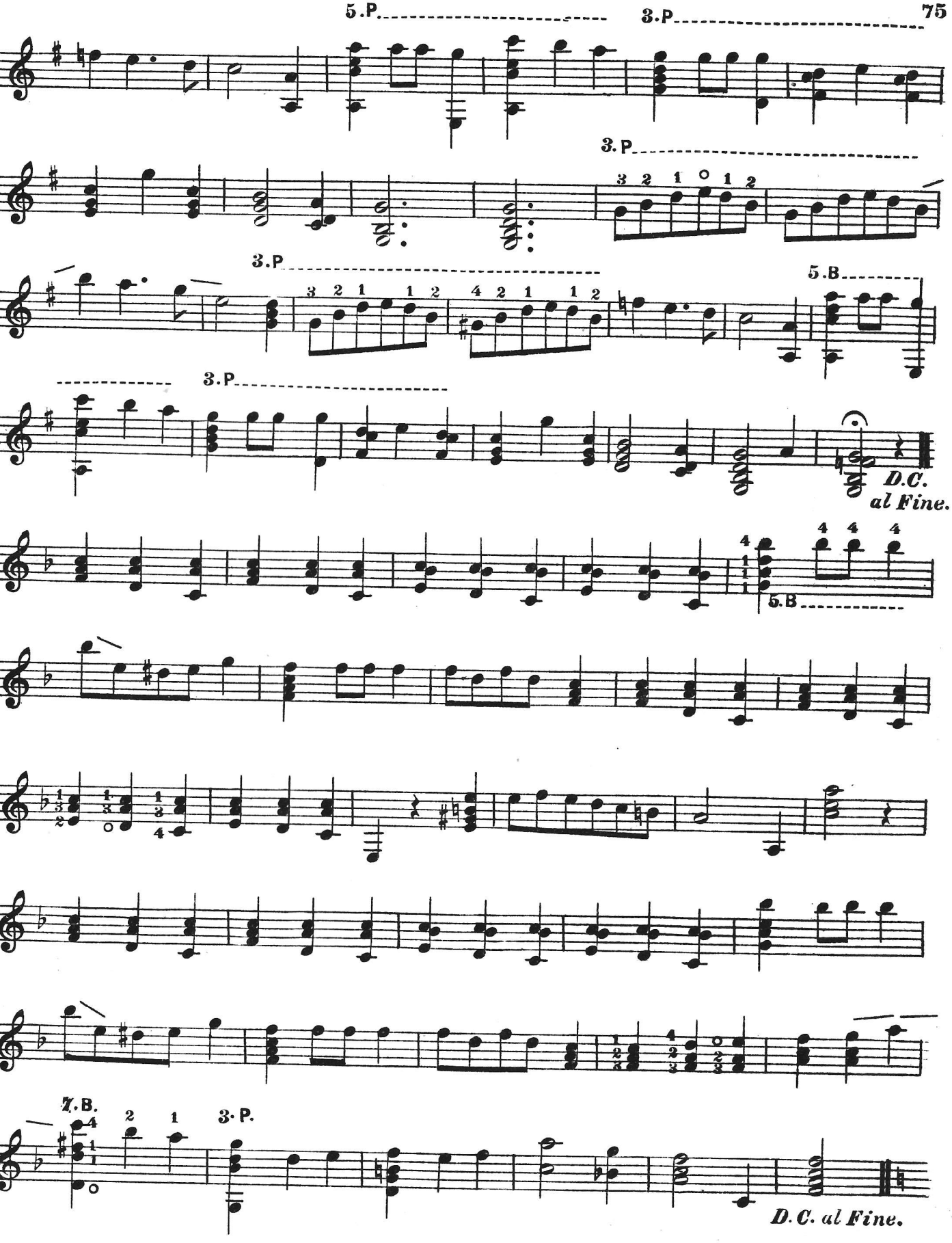
A percentage of them may possibly not entirely please, but if you persevere you are bound to get hold of some really taking items, so as to keep your pupils continually interested. It takes up a little time, gives a little trouble, and costs a little money during the year, but is it not worth it?

REVERIE.

BANJO SOLO.

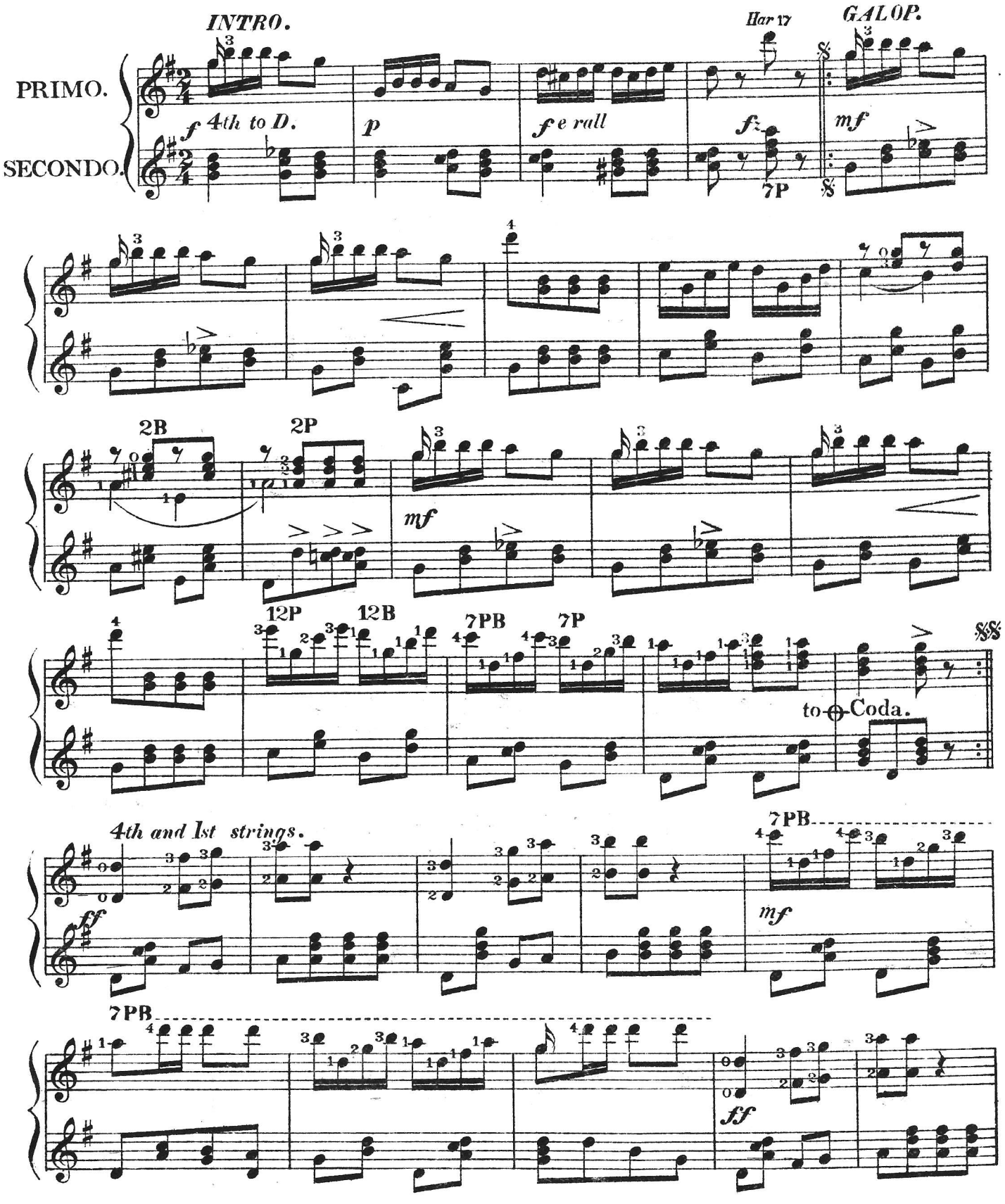
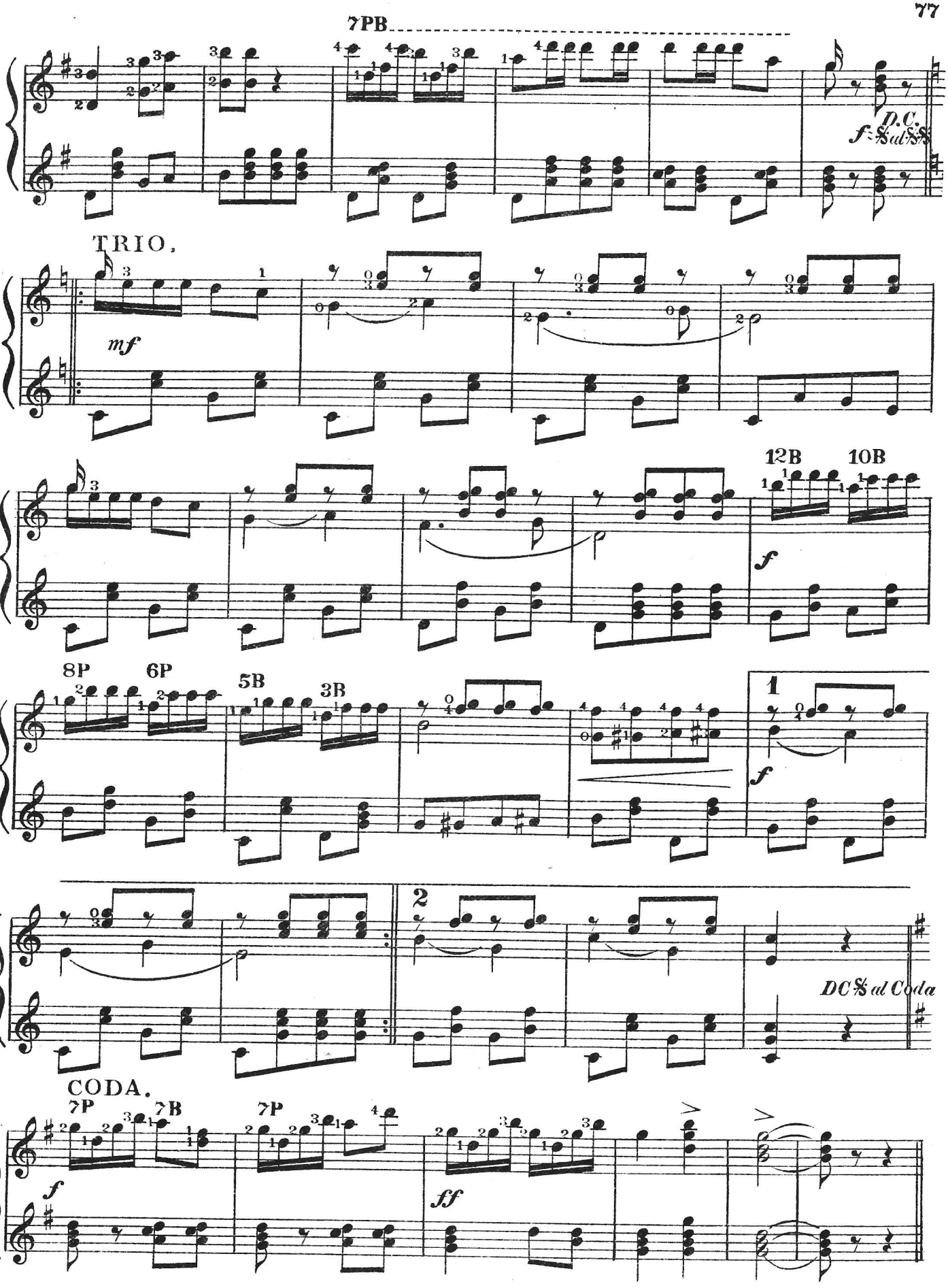
HERBERT J. ELLIS.

CECILIA WALTZ.

GUITAR SOLO.

ALF WOOD.

5.P.
3.P
3.P
3.P
5.B
3.P
D.C.
al Fine.
5.B
7.B.
3.P.
D.C. al Fine.

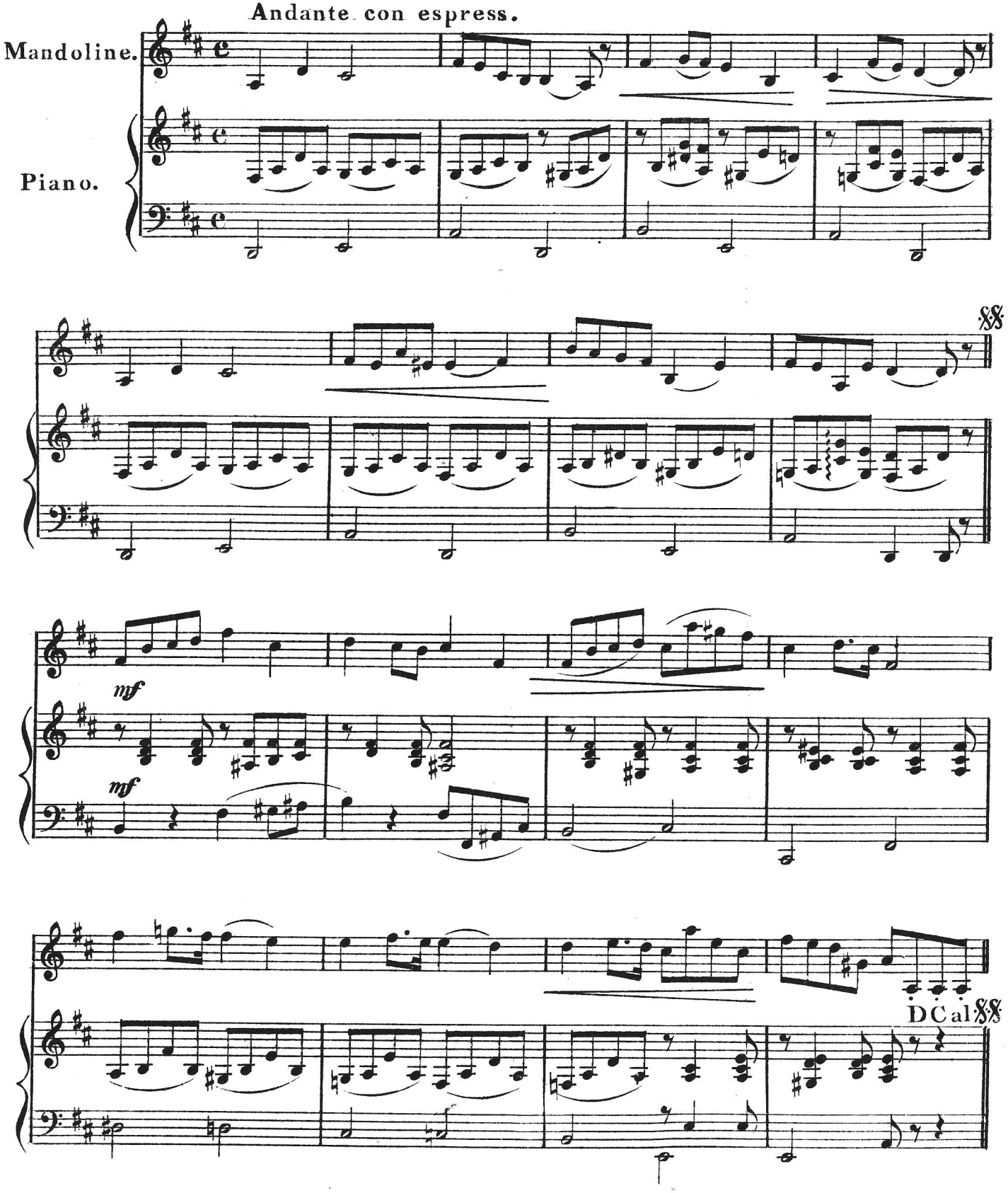
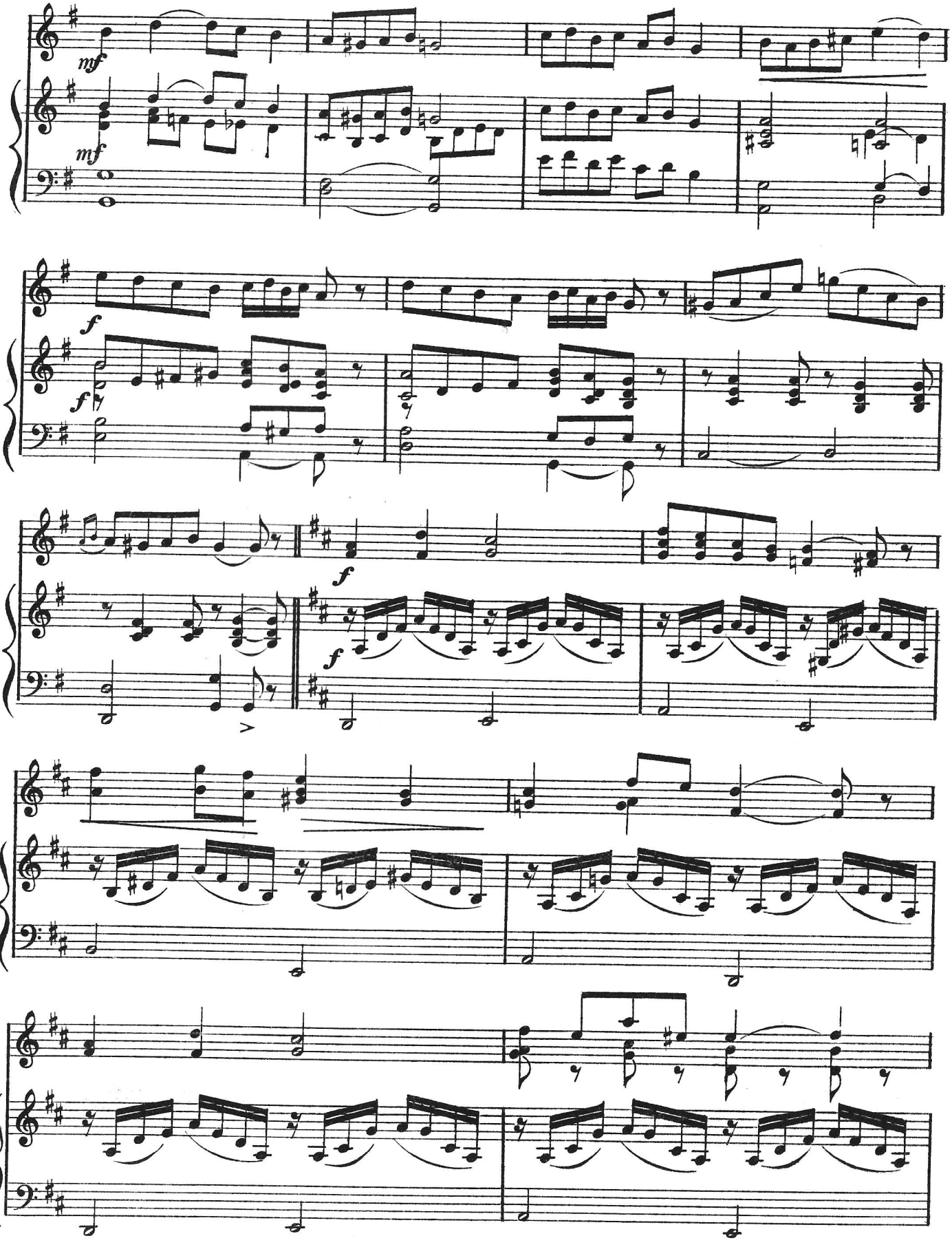
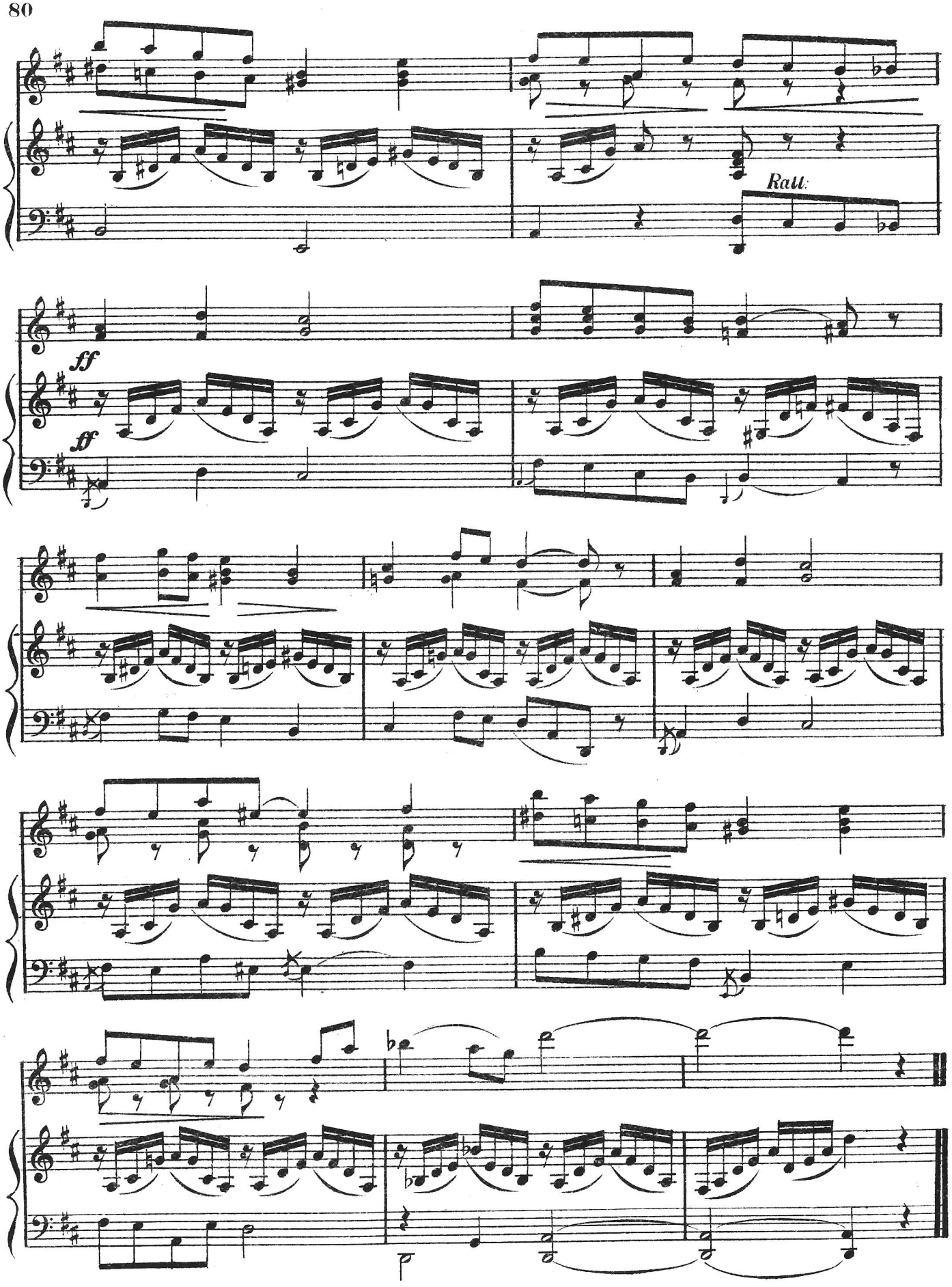
HURDY GURDY GALOP.

BANJO DUET.

NORTON GREENOP.

7PB
D.C.
f
TRIO.
mf
12B
10B
f
8P
6P
5B
3B
1
f
2
DC % al Coda
CODA.
7P
7B
7P
f
ff

AMOR INNOCENTE.

ROMANZA.

G. Belloni.

mf
mf
f
f
f
f

Ratt.
ff
ff
p

CORRESPONDENCE

Dublin, *29th August*, 1911.

The Editor of "KEYNOTES,"

DEAR SIR,—Please find enclosed renewal subscription for "KEYNOTES" (commencing September).

I was greatly interested in your article in the July issue on "Right Hand Fingering," and especially as the letter of your correspondent and his troubles are very similar to my own, excepting that I play an "ordinary" Banjo, *and do not rest the fingers on the vellum*, excepting when playing tremolo. And I flatter myself I can play most of the up-to-date music published for the instrument, and do not think I have much to learn as regards technique. I can get through some fairly difficult pieces when playing to myself or amongst my own household, but my great trouble is this: I am very fond of the Banjo, and would like to be able to show what it is capable of, in order to dispel some of the ignorant prejudice that exists, especially amongst players of the Violin and Piano, but when I attempt to play in public I am hopelessly "out of it," as I cannot be sure of what I am doing for at least a quarter-of-an-hour, the result is that after fumbling halfway through something I break down, and put my Banjo away in disgust, and content myself listening to the praises bestowed on a "Mandolinist" or "Violinist" whose capabilities as musicians are sometimes not up to my own, my friends in the meantime forming a very poor opinion of myself as a musician, and of the Banjo as a musical instrument. It may be all a question of nerves, or the fact that I am self-taught may have something to do with it, but I would be thankful if you could give me any advice as to how I might try and overcome this failing.

One point I may as well mention at once, and that is, that here in Dublin I have been unable to find a Banjo teacher who has *practical playing experience*. This no doubt accounts for the impression that the instrument is spoken of in some quarters as being "played out"—in the wrong sense, of course, is meant. In the old days when minstrel entertainments were frequent, it enjoyed a certain popularity, but, strangely enough, with its elevation in music and tone quality, it seems to have retired altogether from the concert platform. In fact its devotees must be very few, and the number of players who have seriously studied the subject could, I should think, be counted on the fingers of one hand.

There are many reasons which could be quoted for the present scarcity, the principal one being, no doubt, that there appears to be nobody here amongst the many who profess to teach "Violin, Mandolin, or Banjo," who have really studied the instrument on its merits, and who could give tuition in advanced playing. Imagine a pupil taking lessons from one who will admit at the outset that he is a "*teacher but not a player*"! the idea being that any music teacher who can play the Violin or Piano has merely to procure an instruction book for Banjo or Mandolin, and can at once impart instruction to anyone seeking to become a Banjoist or Mandolinist. Having such a very limited knowledge of the instrument they profess to teach, it is obvious they must be responsible for the idea that the Banjo is an instrument of very limited capabilities.

Some of the music establishments appear to have a fair stock of Banjos (some of them out-of-date models), but they are hidden away till someone comes along in quest of one, and as regards music for the instrument, after a tour of all the shops in town, you might almost come away with the impression that there had been no music published for the Banjo during the last 15 years.

Yours sincerely, J. W. L.

[*We regret that pressure on our space prevents us replying in this issue, but we hope to take an early opportunity of trying to help you in the matter. Meanwhile we would advise your perusal of a very explicit article on "How to Overcome Nervousness," by Madame Waldahoff, which appeared in "Keynotes" for February, 1909 (No. 21, Vol. 2). This treats the subject fully and gives hints on how the trouble may be reduced. A copy can be supplied for 5d. post free.*—ED.]

✣ ✣ ✣

24, Cavendish Road, Henleaze,
Bristol, *September 2nd*, 1911.

To the Editor of "KEYNOTES."

DEAR SIR,—During your earnest efforts to further your "Open Contest" suggestion, nothing I feel sure could have given you and your readers greater pleasure than the kind and sympathetic letter which appears in September issue, from the Director of the National Institute of Music, in New York. Therefore may I, on behalf of us all, tender our thanks to Mr. Myron A. Bickford. Sympathy when one is thoroughly interested in and devoted to one's work is such a universal bond that it cannot be barred by creed, circumstance, or nation, and like our B. M. & G. instruments, for the good of which you are fighting, it responds to the touch when assured of good faith.

Nearer home, Signor de Amicis and Mr. F. Winslow, having come forward with offers of prizes—which are always such an incentive to work of any kind, and in this particular case should prove a valuable help—it really looks as if you will eventually bring about your heart's desire.

From yours faithfully,
ELSA LEIGH.

In reply to L. A. WILLIAMS, KALAMAZOO, U.S.A.—Limitations of time and space prevent your letter being dealt with here in detail, so for the present moment a few words will suffice. From the very first issue of "KEYNOTES," it has been our aim to restrict its reading matter as far possible to that which had been originally written or prepared for its columns, in preference to availing ourselves of what could—and frequently would—be seen elsewhere. We recognised that a goodly proportion of its readers would be enthusiasts for one or more of the instruments to which our journal would be particularly devoted, and that being so, a fair number would also be subscribers to other works appealing to similar interests. For this reason, and with the knowledge that both "The Cadenza" and "Crescendo" had already printed your paper in full—that at least one other British journal had a copy for insertion if they desired to use it—that at a rough calculation it would have occupied eleven pages of "KEYNOTES," and that it was in circulation as a separate pamphlet, we referred our readers to the latter in full, giving its title, author, and from whence it could be obtained, confining ourselves accordingly to "comments" instead of a full criticism. "The Cadenza"—just to hand—contains your replies to some of the points mentioned (a copy of which you send for "KEYNOTES"), but it is regrettable that only portions of paragraphs, and sentences apart from their context have been selected by you for discussion. This, however, leaves the field open and ground for argument for time to come.

✣ ✣ ✣

GLASGOW.—Mr. F. Merton informs us that rehearsals of his orchestra have commenced and the season has opened well. "Dashwood" and "Oakleigh" Quicksteps are again prime favourites, and "Mountaineers" March has proved an instantaneous success at the Banjo Club. The full orchestra, with Banjo Club and Mandoline Band are giving a concert at Kirkintilloch on Oct. 20th.

JEAN BERTRAND,
Composer and Arranger.
Compositions Revised or Orchestrated.
Careful and thorough Tuition in Guitar Playing.
Violin, Mandoline, Flute, Piano, Theory, etc.
10, ELLISON ROAD, BARNES, SURREY

HANDICAPS IN AMERICAN BANJO NOTATION.

Defective system is now considered a parody on all other methods.

Specially contributed to "KEYNOTES"
By THOS. J. ARMSTRONG, Philadelphia, U.S.A.

IT might be called a musical paradox when we say that British and American Banjos are both alike and different. They are tuned the same, reproduce similar effects and embody technical features in common, but differ in their classification and musical notation. In other words, the British Banjo is a *non-transposing* instrument like the Violin, while the American Banjo has been dragged into the *transposing* class, where it flounders around the imaginary pitch of an E *flat* alto horn in a brass band.

That's about all the difference between these two Banjos, and anyone might suppose it quite regular for such a disunion; that our players in America had a perfect right to make their instrument a *transposing* one if they wanted to.

The fault is, however, that the American Banjo has not been made a *transposing* instrument in a legitimate manner. It has entered that field by the back door, regardless of the true sound of its strings or the discomfort of its followers.

Even the very term used in describing our American system—"A notation"— is misleading, from the fact that C *natural*, as noted in American Banjo music, really sounds E *flat*. If this instrument is to have a name that will be intelligible to musicians, the proper title is "Banjo in E *flat*."

In designating transposing instruments, composers and musicians have uniform ideas, as noted in the B *flat* cornet, which is so-called because its C actually sounds B *flat*. When the A crook is used on that instrument, it is then said to be in A, because its C really sounds A. Such things, of course, are familiar to musicians.

We also know that the key of C is taken as a basis for calculating the position which a transposing instrument occupies. We also find that this "imaginary key of C," for every transposing instrument in the regular orchestra, has been very intelligently placed, because it is invariably the most convenient key.

We who are in this branch of music, certainly must admire those pioneers who studied out the present form of writing for orchestral instruments, because their method meets the player half-way, as it were, in his choice of keys, in ease of fingering and the production of tone.

It is very unfortunate that we cannot claim any of these good features for our American Banjo. Here we have a bass string that already sounds C, everyone acknowledges that. Beginning with that sound, as a keynote, we obtain the most convenient scale, and the most effective key in which to play—but, instead of calling that bass string C—a clumsy American, some fifty years years ago, took it upon himself to name that bass string A.

Now, whether this bungling achievement was caused by the extreme thickness of strings in those days; whether it was done by old Joel Walker Sweeney or some obscure country fiddler down in Virginia, history does not tell us; we do not know.

We must acknowledge, however, that this formula of naming the strings is still extensively used in the United States, notwithstanding the fact that it is recognized as a parody on correct writing. It is humiliating also when we see those false names of the strings (A, E, G *sharp*, and so on) hang on, like a deceitful impostor to our American Banjo until it leaves its native land, goes to some foreign country where it shakes off the fraud, calls the strings by their true names, and all difficulties and perplexities to the student immediately disappear.

When that clumsy author of our deceptive notation (mis)named the bass string A, he picked out about the worst key that could have been selected, because every one of its closely related keys are in sharps. He should have named it C, no matter what it sounded.

"Briggs' Banjo Tutor," published many years ago, was even better than our present American form. Briggs named his bass string G, and this enabled students to read and play quite readily in the key of C. There is not much comfort in supposing that Briggs had a heavier bass string than the father of our present system.

Briggs' method, while being incorrect, at least brings to our minds a very important thought, and it is this;—His gamut in G was identical in fingering with the present Banjo scale in A, thus proving that the unknown author who named our bass string A, could have named it any note without interfering with his fingering of that particular order of sounds. If absolute pitch was the only guide he might have had a bass string that just reached A *flat*; he might have read music in A *flat*, and he might have written music in that key. If such a thing had happened our American players to-day would be reading Banjo music in *four flats* instead of *three sharps*.

This point may be seized upon by our "A Notationists" in defence of their transposing Banjo, but, if they do use that as an argument, it shows they forget that the sole object of creating a transposing instrument is to place its most convenient scale in C, even if that key is an imaginary one.

Our most convenient key for Banjo already sounds C, therefore there is no need for us to hunt around for imaginary keys.

If this convenient and effective key really sounds C, what is the use of dragging it away from C and calling it something else. That plan of constructing a transposing instrument is certainly incorrect.

A transposing instrument is planned so that the player may read in C (the typical key between the sharps and flats), and all other keys. The American method takes just the opposite course—it destroys this key of C in order that the player may read in *three sharps*.

Why do we do this in America?

Is it because the novice who scribbled down our first Banjo music overlooked a simple and common-sense law of music?

Is it because years of submission to this wretched method and its lonely position among other forms, has finally put our American players to sleep, so that they no longer hear the criticisms of every other branch in music?

Or, is it because there is so much money invested in music plates for "A Notation," that we are afraid to discard it?

Whatever excuse is given for a continuation of this method, it will be found a poor one. Our "A Notationists" know that their deviation from other models is a handicap to both amateur and professional Banjoists. They realize that every defence of their defective system has dwindled away.

But there are some things they do not know about the "Banjo in C." They do not know the ease and simplicity of this form, and the satisfaction which comes to him who uses it. They do not know the enjoyment of a "C Notation" student when he finds the notes he plays are in the same key as the Piano accompaniment.

They soon will know these things because the "Banjo in C" is about to overtake them. It cannot be kept back; it is here with us now pressing onward toward universal recognition.

The longer we delay adopting this needed change the more serious it becomes. As the years roll by the full imperfections of our American mode will become more apparent. We might compare it to a man standing alongside of a very high building. If he is close to that building he does not notice how big it is, but let him back away from it and its immense structure is revealed.

Many years ago the late S. S. Stewart, and others, including the writer, would sit in his office and laugh at this "C Notation." But with us to-day it is different. We acknowledge our mistake. If our well-meaning ancestors made the fatal blunder of rushing into this dreadful "A Notation," let us now back out of it.

A NEW DICTIONARY FOR BANJOISTS.

ONE of our readers has been away for his holidays in a very secluded place, and amongst other things has come across the following, which he sends for our perusal.

ARM—Occasionally called the neck—see neck.

ARTISTE—A professional expert in art requiring skill and dexterity, sometimes cheek supplies the latter deficiency.

BALALAIKA—An instrument, so simple that it may be learnt without tuition.

BANJO—An ancient rude instrument plucked with the fingers—not half so rude as some "players" thereof who pluck their friends.

BRIDGE—Not the game of cards, but the wooden erection which supports the strings of a Banjo—it has from two to five feet.

CLASSICAL—Resembling the pure and elegant—of the first rank. Very little understood by Banjoists.

DRUM—Something hollow. The head or vellum—see vellum.

EXERCISES—Things students don't like.

FRET—To wear away by friction—thus, the frets fret the strings.

FINGERBOARD—The *face* of the *neck* or arm.

GUT—A material from the internal arrangements of animals from which false strings are made.

HANDLE—The neck—see neck.

HEAD—The part *below* the neck—see vellum.

IMITATION—The sincerest form of flattery—usually resorted to because of someone else's success.

JEALOUSY—A peculiar feeling which seems to be very common amongst all musicians.

JIG—The only thing some people can play on a Banjo.

KEYNOTES—A straightforward, honest, B. M. & G. monthly.

LEGER-LINES—Are like human beings—some are above the usual, and some are below.

MANDOLINE—An instrument varying in shape from a round back to a flat one—and about which there is sometimes trouble.

NIGGER—An epithet often bestowed on Banjoists.

NUT—Not the head, as might be supposed, but the beginning part of the neck.

OCTAVE-STRING—The one which has got the "pip."

PEGS—Are of two kinds, solid and liquid—the solid cause the strings to be tight, the liquid causes the player — — —

PLECTRUM—A small stick with which the ancients struck the Lyre—sometimes pointed and sometimes round.

QUAINT—The voice of a Banjo.

RESTS—Most welcome during practice.

SCALES—Sometimes cover our eyes and blind us to the good in other people.

STRING—Often not string at all, but wire.

TIGHT—What a head must be before it is any good.

UNISON—A state which players and teachers are seldom in.

VELLUM—The head—see head.

WOOD-RIM—Very popular since the American invasion.

XYLOID—Some musicians' heads.

YOUTHFUL—The state of all sincere and ardent Banjoists, whatever their age.

ZITHER BANJO—A mixture of Zither and Banjo.

Wei-Hai-Wei, *August 10th*, 1911.

The Editor of "KEYNOTES."

DEAR SIR,—I am in receipt of July "KEYNOTES" and wish to thank you very much for publishing my letter, and giving me such a practical reply to my question. I am taking full advantage of your "Offer to Mandolinists," so enclose please find 6/-. I want not only the 10 numbers, but the others as well (Nos. 14 and 16), making one year's "KEYNOTES" complete for 1908, from January to December. Very many thanks for the last bundle of music, which arrived quite safely and in splendid condition.

Yours, B. H.

Mr. W. H. PLUMBRIDGE

Conductor of the London B.M.G. Orchestra and the Brighton Ladies Mandoline and . . Guitar Band and Banjo Orchestra .

Gives thorough Tuition on the

MANDOLINE .
BALALAIKA .
GUITAR AND
BANJO . . .

— AT —

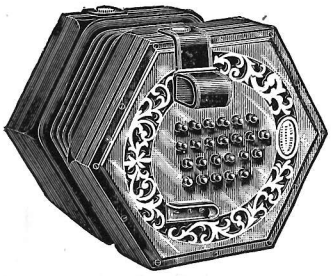
John Alvey Turner's Studios

39, OXFORD STREET, W.,

. . AND AT . .

12, HAMPTON PLACE, BRIGHTON.

Mr. W. H. PLUMBRIDGE'S method comprises the best ideas of most of the authorities on the instruments mentioned, and as far as it is possible to guarantee results, his system of teaching ensures rapid progress and artistic execution.

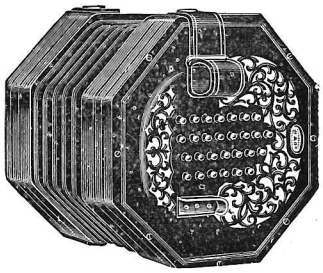


English Concertina

C. WHEATSTONE & Co's.

HIGH GRADE

CONCERTINAS and ÆOLAS



Æola

Makers of CONCERTINAS used by

PERCY HONRI, ALEXANDER PRINCE, HENRI ALBANO, HARRY TONIPS, BARTON AND FRANKLIN, MARTIN HENDERSON, BANDONI, R. T. CHINN, and many other Artistes.

CONCERTINA MUSIC

G. WHEATSTONE & Co. are the largest Publishers of Concertina Music in the World. 32 page Catalcgue, Post Free, One Penny.

Illustrated and Descriptive Price List of Concertinas and Æolas, Post Free, from

C. WHEATSTONE & Co., Inventors, Patentees and Manufacturers,

15, WEST STREET, CHARING CROSS ROAD, LONDON. W.C.

MUSIC FOR Mandolin Orchestra

Arranged by H. F. ODELL.

JENKINS, PLUMBRIDGE, WINSLOW, DAVIS, DE VEKEY, STENT, etc., use our Music and highly recommend it.

Try some of these pieces—

TOASTMASTER, March	DANSE DI CUPID
LADY DAINTY, Caprice	THE METEOR, March
LOVE'S LIKE A STAR	ROMANCIA, Idyl
GYPSY PRINCE, March	FILIPINO SHUFFLE
DIAMOND CITY, March	DANCE OF WOOD-NYMPHS
MODESTIE, Reverie	PHENOMENON, March

PRICES *Post Free* 1st Mand., **8**d.; 2nd Mand., 3rd Mand., Tenor Mandola, Mandocello, Flute, 'Cello, Guitar, Banjo Obl., **5**d. each; Piano, **1/8**

FREE **18** Sample First Mandolin Parts

Catalogue of 1000 pieces, List of 170 Odell arrangements, and New Issue Plan sent to anyone, anywhere.

H. F. ODELL & Co., 165, Tremont St., BOSTON, MASS., U.S.A.

BOSWORTH'S MANDOLINE SUCCESSES

Drdla's Famous "SOUVENIR."

Played continuously by

KUBELIK

Throughout his Concert Tour

Makes a Magnificent Mandoline Solo

1 **Rendezvous** (**Rococo**) - - - - by W. ALETTER
(The King's Favourite)

2 **Plainte D'Amour** (*A charming Romance*) by W. ALETTER

3 **Serenade Rococo** - - - by E. MEYER-HELMUND

4 **Songe D'Amour** (*Intermezzo*) - - - by A. CZIBULKA

5 **Soldier's Life March** - - - - by M. SCHMELING

6 **An Evening in Toledo** (*Serenade and Spanish Tanz*) by M. SCHMELING

Lists free. ***1/6 EACH POST FREE.***

BOSWORTH & Co., 17, HANOVER SQUARE, LONDON, W.

REYNOLDS & CO'S RECITATION SERIES

		Post Free Price
Six Burlesque Lectures - -	Albert Chevalier	1/1
Twelve Recitations - - -	Arthur Helliar	1/1
Rome's Rhymes and Readings -	Fred Rome	7d.
Port Caught - - - - -	Harry Romer	7d.
Twelve Humorous Recitations -	Edward Kent	1/1
Recitations in Prose and Verse -	Nelson Jackson	1/1
Six Humorous Recitations -	Archie Hesse	7d.
Recitations and Short Stories -	J. W. Parratt and W. Milton Thompson	1/1
Six Humorous Recitations -	Kennedy Allen	7d.
Six Humorous Recitations -	Leonard Pounds	7d.
Character Sketches from Dickens	Bransby Williams	1/1
Humours of Life - - -	Robert Ganthony	1/1
Another Six Humorous Recitations	Graham Squiers	7d.
Six Society Snapshots - -	Joseph Blascheck	1/1

CHAS. POND'S "GLIMPSES OF LIFE."

Price 7d. each, post free.

No. 1—Eving's Dorg 'ospital No. 2—On Strike

No. 3—The Fully Licensed Man

No. 4—Greifenstein

No. 5—Who'll 'ave a Blood Orange and The Last 'arf Pint

No. 6—The Last Cigarette and My Brother George

SIXTY MUSICAL MONOLOGUES (NOW READY)

Price 1/8 each, post free.

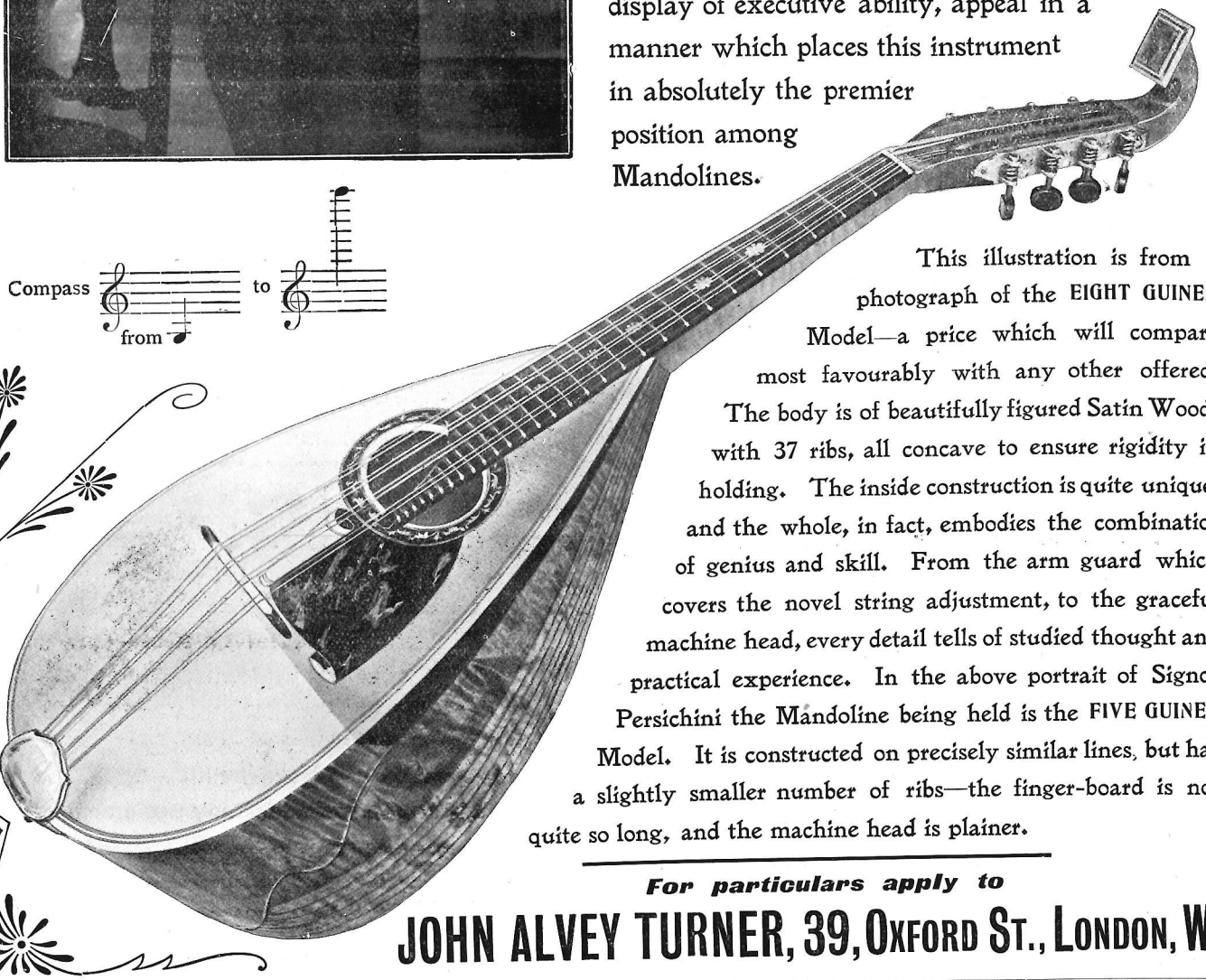
List of Extracts Free, on Application.

REYNOLDS & Co., 13, Berners Street, London, W.

THE MANDOLINE

which best combines beauty of design with sweetness and power in tone, ease in playing, strength in construction, and excellence of workmanship throughout, is the ROMAN MODEL . . . exclusively used by SIGNOR PERSICHINI . at all his engagements.

The distinctive differences between this and other Mandolines are many, and they are all in favour of the player, whether a beginner or finished Concert artiste. To the former it appeals by reason of its graceful appearance and the facility with which it can be handled; to the public performer its greater compass, its delicacy and purity of quality, and many advantages for the display of executive ability, appeal in a manner which places this instrument in absolutely the premier position among Mandolines.



Compass from to

This illustration is from a photograph of the EIGHT GUINEA Model—a price which will compare most favourably with any other offered. The body is of beautifully figured Satin Wood, with 37 ribs, all concave to ensure rigidity in holding. The inside construction is quite unique, and the whole, in fact, embodies the combination of genius and skill. From the arm guard which covers the novel string adjustment, to the graceful machine head, every detail tells of studied thought and practical experience. In the above portrait of Signor Persichini the Mandoline being held is the FIVE GUINEA Model. It is constructed on precisely similar lines, but has a slightly smaller number of ribs—the finger-board is not quite so long, and the machine head is plainer.

For particulars apply to

JOHN ALVEY TURNER, 39, OXFORD ST., LONDON, W.

Printed by DUNN, COLLIN & Co., Brown's Buildings, St. Mary Axe, E.C.; and Published by the Proprietor, JOHN ALVEY TURNER, 39, Oxford Street, London, W.—October 2nd, 1911.

KEYNOTES

can be obtained at any of the following Addresses :—

London
JOHN ALVEY TURNER, 39, Oxford Street, W.
W. H. SMITH & SON, 186, Strand, W.C., and Branches
W. C. BARNES, 262, Hornsey Road, Seven Sisters Road, N.
BRETT, Pilgrim Street, E.C.
CAMMEYER MUSIC CO., 3, Swallow Street, Piccadilly, W.
COX & CO., Imperial Arcade, Ludgate Circus, E.C.
W. J. FLETCHER & SONS, 100 Bishopsgate Street Without, E.C.
THE ORPHEUS MUSIC CO., Moorgate Street Station Arcade, E.C.
F. PITMAN, HART & CO., Paternoster Row, E.C.
STAINER MANUFACTURING CO., (LD.,) 92, St. Martin's Lane, W.C.
SPENCER, R., 364, High Street, Clapham
C. F. HUNT, 160, Ladbroke Grove, W.
A. T. HOWSON & CO., 314, New Cross Road, S.E.

Bath
R. TARRANT BAILEY, 32, Park Street

Birmingham
H. SCOTT, Cambridge Buildings, John Bright Street, and 554A, Coventry Road, Small Heath
JOHN PIDOUX, County Chambers A, Martineau Street

Bishops Stortford
PERRY & SONS, North Street

Bournemouth
A. DE VEKEY, 1, Stafford Road, Old Christchurch Road

Cheltenham
S. E. TURNER, 1, St. Mark's Emporium

Chorley (Lancs.)
E. YATES, Wheelton

Dewsbury
ALBERT LYLES, "Royd House," Halifax Road

Edinburgh
B. CHILTON, 24, Shandwick Place
DUNN, J. B., 7, Arcade, Princes Street

Glasgow
J. WATSON, 128, Sauchiehall Street
F. MERTON, 206, Sauchiehall Street

Leeds
R. S. KITCHEN & CO., 29, Queen Victoria Street, Briggate

Liverpool
KUSHWORTH & DREAPER, 13, Islington, and 21, Basnett Street
G. W. BEDBROOK, 31, Lodge Lane, and 102, Aigburth Road
WALTER TAYLOR, 142, Kirkdale Road

Manchester
C. GREAVES, 28, Corporation Street
HIGHAM'S, 76, Bridge Street
F. C. WILKES, Oxford Road, Station Approach

Sheffield
W. J. MEMMOTT, 82, Everton Road, Brocco Bank

Southend-on-Sea
A. HUMM, 6, Electric Parade

Southsea
J. RADFORD, 53, Marmion Road

Swindon
F. WINSLOW, 42, Commercial Street

Brooklyn (New York) U.S.A.
GEORGE W. JORDAN, 15, McDonough Street

Sydney, N.S.W.
W. J. STENT, 19, Hunter Street

Natal
P. DAVIS & SONS, 244, Longmarket Street, Maritzburg

Christchurch, N.Z.
J. WRIGHT, 206, High Street

Napier, N.Z.
F. W. COLLINS, Emerson Street

India
Bombay—S. ROSE & CO., Fort
Calcutta—T. E. BEVAN & CO., 13, Old Court House Street
HAROLD & CO., 3, Dalhousie Square
Karachi—THE HAYDN CO.

TUITION RAPIDLY AND THOROUGHLY GIVEN IN

Banjo, Mandoline, Violin and Guitar

PLAYING BY

Mr. ALBAN BOOTH,

167, EARL'S COURT ROAD, S.W.

(And at JOHN ALVEY TURNER'S STUDIOS, 39, OXFORD STREET W.)

Mr. BOOTH'S wide experience in Concert Work and Teaching places him in the foremost rank of Professors of these Instruments. His system of instruction has given a high average of satisfactory results.

TERMS ON APPLICATION.

ADDITIONAL NUMBERS TO THE SERIES OF

Turner's Banjo Budget.

Each piece is published separately—full music size—with Pianoforte Accompaniment, and an additional part for 2nd Banjo. The small Italic letter after each Title is intended as a Guide in selecting, those with (*a*) being moderately easy, (*b*) rather more advanced and (*c*) fairly difficult.

1/5 EACH PIECE AS NUMBERED—POST FREE.

No.		
773	Come back to Erin (*b*) (Claribel) ...	Arr. by Eric Calcott
775	**DASHWOOD QUICKSTEP** (*a*)	Olly Oakley
786	Killarney (*b*) (Balfe)...	Arr. by Eric Calcott
787	Coontown Breezes (*a*)	Sanders Papworth
789	**RETURN OF THE REGIMENT** (*a*) ...	Emile Grimshaw
790	Royal Trumpeters (*b*) (A. L. Brown)	Arr. by Olly Oakley
791	**BEAT O' THE DRUM** (*b*)	Emile Grimshaw
792	The Red Cockade (*b*)	Gordon Tait
793	A Mexican Ride (*b*)	Emile Grimshaw
794	Fun in a Wigwam (*a*)	S. Herbert Pearson
795	Uncle Johnson (*a*)	Sanders Papworth
796	**DUSKY BELLE** (*a*)	Emile Grimshaw
798	Polka de Concert (*c*)	Joe Morley
799	The Beggar's Picnic (*b*)	Ernest Douri
800	Sylvanesque (*b*)	Joe Morley
801	**DANSE ARLEQUIN** (*a*)	Joe Morley
802	**MOUNTAINEER'S MARCH** (*b*)	Joe Morley
803	**A DARKEY CHUCKLE** (*a*)	Joe Morley
804	**WATER NYMPHS** (*b*)	Joe Morley
805	**PATROL ECCENTRIQUE** (*a*)	Joe Morley
806	**PIECE CARACTERISTIQUE** (*b*) ...	Joe Morley
807	**CORN COB PARADE** (*a*)	Joe Morley
808	**CLEMATIS WALTZ** (*a*)	Joe Morley
809	Peach Blossoms (*b*)...	Joe Morley
810	Vaudeville (*b*)	Joe Morley
811	Baridore March (*b*)...	Joe Morley
812	Bright Eyes (*a*)	Joe Morley
813	Marche de Concert (*b*). *No 2nd Banjo Part.*	Olly Oakley
814	The Spirit of the Glen. Graceful Dance (*b*).	Hirst-Oakley
815	Titania (*b*)	Joe Morley

NOTE.—To "Dashwood Quickstep" and "Return of the Regiment" a separate Solo part for Mandoline, for use with the Banjo Budget, has been issued (6d. each nett), and also complete arrangements for B.M.G. Orchestra, consisting of 1st and 2nd Banjos, Banjeaurine, 1st, 2nd and 3rd Mandolines, Mandola and Guitar (1/6 each set, nett.) Small Piano parts, 9d. each.

Parts and Orchestrations for other Numbers are in preparation.

JOHN ALVEY TURNER,

Music Publisher,

39, OXFORD STREET, LONDON, W.

It will pay YOU to write for a

HIGHAM LIST OF SOLOS

. . FOR . .

BANJO, MANDOLINE, &c.

A Postcard will bring one by return

Try the HIGHAM BLACK END GUT STRING for your Third.

ABSOLUTELY THE BEST YOU CAN BUY.

We have not given it a fancy name, but you will find it **better** than Wire, Silk, or any combination.

Made in 3 gauges. Sample, Post Free, 6d.

Everything for the Banjo, Mandoline, Violin, &c.

LISTS FREE ESTABLISHED 1845

HIGHAM'S, 76, Bridge Street, Manchester.

THE WEAVER BANJOS

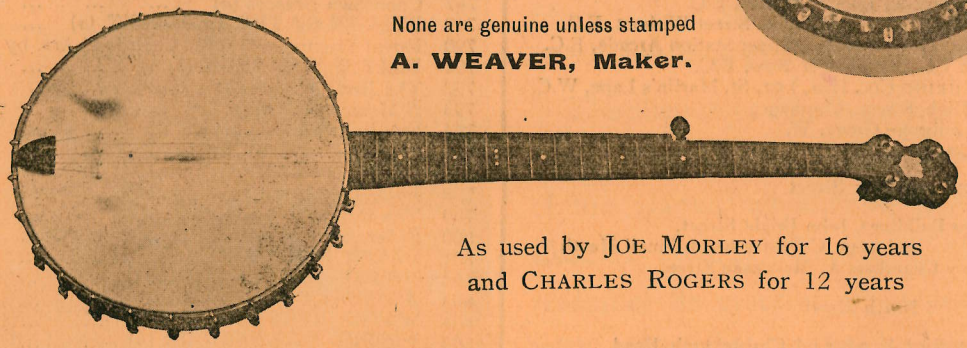
HUNDREDS OF TESTIMONIALS

As used by Mr. HARRY FISKE for 14 years

Price 12 Guineas

ALL INSTRUMENTS GUARANTEED

None are genuine unless stamped
A. WEAVER, Maker.



(Made in Four Sizes)
Price 10 Guineas

As used by JOE MORLEY for 16 years
and CHARLES ROGERS for 12 years

If you want THE BEST TONED BANJO or your Banjo Repaired, send to the MAKER, who has made for the LEADING PLAYERS ALL OVER THE WORLD FOR 33 YEARS.

Other Specialities:—Superior STRINGS and VELLUMS (for Tone and Durability)

Finest Banjo Skins fitted on any Vellum Wire sent by post (without Banjo) and returned next day.

ALFRED WEAVER

. . Professional Banjo Maker . .

7, UPPER SAINT MARTIN'S LANE,
LONDON, W.C.

ESTABLISHED 1878

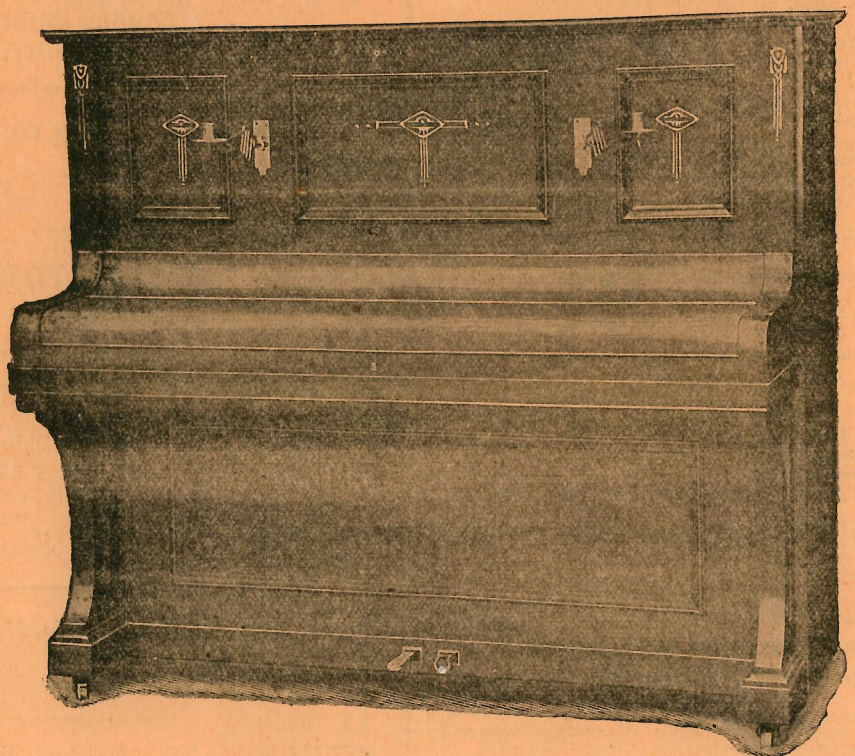
A HIGH-CLASS PIANO AT A MODERATE PRICE

OVERSTRUNG UPRIGHT GRAND

BRONZED IRON FRAME

UNDER-DAMPER ESCAPEMENT

CHECK ACTION



FULL TRICHORD

PANELS HANDSOMELY INLAID

ROSEWOOD CASE

4 FEET, 3 INCHES HIGH

NETT £28 : 10 : 0 CASH

Made Specially for and Sold by

JOHN ALVEY TURNER, 39, OXFORD ST., LONDON, W.